

# Men Make Houses; Women Make Homes

## The Women Who Count in the World

In the opinion of a very clever woman writer of the past year, "the people who count in the world are those who, if everybody were suddenly stripped of every worldly possession, cast upon a desert shore and confronted with only the raw material for living, would know how to take hold of it." How many twentieth century women of the present day could prove available in such an environment and confronted with such a problem? How many of them, brought up to live an idle, irresponsible life, colored with flowers and light and music and perfume, could do mental tasks, then hustle out of sight the unattractive reminders of daily living, and make the face of things sweet and clean and lovely for those around them?

Women do not like primal realism. Every woman is a born idealist and likes to trim things up about and around her as much as possible. All of them enjoy putting a veil on a lampshade and stringing a series of ornamental kickshaws from the chandelier. It is always hard for a woman to draw a distinction between art and daintiness, and her sensibilities are speedily ruffled when she finds herself face to face with what she conceives to be a degrading possibility in the midst of which she stands alone, bereft of the beautiful things she has determined are so satisfying and so essential. Perhaps the case might be different if all women were trained to a slight degree of living and loving to get pleasure out of seemingly inconsequent things, to never push small blessings aside, but to know and welcome them as they come.

Let a woman open wide her heart to every sweet influence and find out that there is no merit in having a few pleasures. If she is normal, she will not need to struggle against her destiny or despise her nature. The functions of life are involved in the preparation and eating of meals and the trouble involved in the proper running of household machinery. No woman in a home of her own, and with the opportunities of the present at her command, has the right to feel she has few pleasures. There is no social distinction in the free joy of living, and the woman who cannot at will create and keep much of its superabundant happiness diffused around and about her is a woman who is an abnormal specimen of her sex.

ALICE M. TYLER.

### FEBRUARY CATECHISM.

- February 3, 1811.—What noted American journalist was born on this date?  
February 4, 1664.—What English Queen on this?  
February 7, 1812.—What English novelist on this?  
February 9, 1773.—What President of the United States on this?  
February 11, 1847.—What American inventor on this?  
February 15, 1564.—The inventor of the telescope was born on this date. What was his name?  
February 19, 1473.—The birthday of what celebrated astronomer?  
February 22, 1819.—The anniversary of what distinguished American poet and critic?  
February 24, 1685.—What celebrated musical composer, chapel-master of George I. of England, was born on this date?  
February 26, 1802.—What French lyric poet and novelist on this?  
February 27, 1807.—What eminent American poet and scholar on this?  
February 29, 1792.—What Italian composer, author of "Barbiere" and "Semiramide," on this?

### BURNS CATECHISM.

1. Where did Robert Burns first attend school and what text-books did he use?  
2. How old was he when he wrote his first poem, and what was the title of this poem?  
3. What is the story of "Highland Mary"?  
4. How did he spend his time during his residence in Edinburgh?  
5. What position did he hold in Dumfries?

6. Under what circumstances, and where was "Bannockburn" composed?

To the person sending in the best set of answers in the fewest possible words to the above questions, a prize will be awarded.

### Prize Paper.

Answers to questions, Times-Dispatch, January 24, 1909.

1. At Alloway Mill. The text-books used were a spelling book, the New Testament, the "Life of Burns," the "Life of Burns," and Fisher's English Grammar.

2. Fifteen. "Handsome Nell," beginning, "O, once I loved a bonnie lass."

3. "Highland Mary." Mary Campbell, a maid servant in the family of Gavin Hamilton. Burns met and loved her, and her memory is preserved in the finest expression of his grief and love. They pledged their troth on the banks of the Ayr, standing on opposite sides of the stream they dipped their hands in the water, exchanged Bibles, and parted never to meet again. Mary went to the Highlands to prepare for her wedding, and on her return stopped at Greenock to care for a sick brother, caught the fever and died before Burns knew that she was ill.

4. During his residence in Edinburgh he was made the lion of the season by the witty, the fashionable and the learned, but they looked upon him as a freak of nature. He was entertained by the great on account of his wit, but was dismissed by them to his humble lodgings. On his second visit to Edinburgh he was not so well received, and spent his time in dissipation.

5. "Bannockburn" was composed on horseback while riding in the midst of a tempest over the wildest Galloway moor.

MISS M. RUTH DABNEY,  
43 Sycamore Street, Petersburg, Va.

### From Miss Baker.

1. Robert Burns first went to school in Alloway Mill. He was six years old when he started. Some of the old folks which he used were "Mason's English Collection," "The Life of Burns," "The History of Sir William Wallace," "Salmon's and Guthrie's Geographical Grammars," etc. The poet says: "The first composition that I recollect taking pleasure in was 'The Vision of Minerva'."

2. His first poem is entitled "Handsome Nell," and was written when he was not quite sixteen.

3. "Highland Mary" was one of Robert Burns' many sweethearts, her real name being Mary Campbell. She had promised to marry Burns, and their troth had been pledged over a stream of running water, each holding a Bible in their hands. Then she left him to prepare for the marriage, but before she had time again she sickened and died from a fever.

4. Burns' time in Edinburgh was for the most part consumed in getting out a new edition of his poetry, in making friends with the noted men of the city and in being taught and lionized generally by those who were, for a time at least, his ardent admirers.

5. He held the position of excise collector.

6. "Bannockburn" was composed in 1793, during a severe thunder-storm in the wilds of Kilmorie.

(MISS) HELEN E. BAKER,  
210 South Third Street.

### From Miss Smith.

Answers to questions on Burns in Times-Dispatch of January 24th.

1. Burns was sent to school at Alloway Mill, some authorities say at five, others at six years of age. Later he was taught by John Murdoch—almost his only teacher—reading, writing, geography, arithmetic, grammar, transcription of verse into prose, supplying ellipses and substituting plain for poetic words.

2. At the age of fifteen. The poem was called "Handsome Nell."

3. "Highland Mary." Mary Campbell, was a servant in the family of Colonel Montgomery, of Collieston. She and Burns parted by the banks of Ayr, exchanging Bibles as pledges of betrothal. They never met again, Mary dying soon after. Friends of the poet have placed a monument over her grave.

4. For his first month in Edinburgh Burns shared with a humble friend room and bed. A month later he was being entertained by all the town's celebrities, but brought him into some disrepute by carousing in taverns with the lower classes and ridiculing for their amusement his better born friends. "I mingled," he says, "with all classes." He brought out before leaving the second edition of his poems.

5. He held a position in Dumfries under the excise at £70 a year.

6. "Bannockburn" was composed while Burns was riding over the hills of Galloway during a thunder-storm.

(MISS) SARAH SMITH,  
1500 West Avenue, city.

### From Miss Smith.

1. Robert Burns was born January 25, 1759.

2. His belief in character as the true basis of manhood, so well expressed in the famous poem, "A Man's a Man for That," and his championship at all times of truth, justice and charity, together with his scorn of hypocrisy



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and his deep sympathy with humanity, might well make a 'big' man upon all who love the nobler things.

3. It would be too simple, in a statement, perhaps, to declare any one poem of such a master as Burns his best, but we may safely say that "The Cotter's Saturday Night" stands easily in the foremost rank. Giving, as it does, through each homely detail, the story of human life, it is, as has been well said, "the apotheosis of home life."

More than any other of his poems, too, it shows his devotional feeling and natural piety—his better nature, and his reverence for the national piety as well.

4. It is almost the only poem in which either of the two national Scotch poets has described Scotch devotion on the side of that grave, deep, undemonstrative reverence which is an intrinsic element of it. It deals, indeed, with the fundamentally sacred things of life rather than with its mere incidents, and though apparently local, is thus truly universal.

5. Burns, being so warmly human, so truly a poet of the emotions, so admirably expressive of the basal things of feeling, as well as of its lighter qualities: so quick of wit, so keenly humorous, so trenchant in satire, so witty in all utterance, is widely quotable. For the different phases of love we may easily find the desired line in any of the following poems:

I. "O'er a' the airts the wind can blaw."

II. "Ye flowery banks o' bonnie Doon."

III. "Go fetch to me a pint o' wine."

IV. "John Anderson, my Jo, John."

For the comic humor of courtship, "Duncan Gray can't come to woo," for the contented spirit, the poem beginning, "Contented wi' little and contented wi' mair," for friendship and the past, "Should auld acquaintance be forgot," for reckless daring and something of inner feeling, "McPherson's Farewell," for patriotic heroism, "Scots wha hae wi' Wallace bled," for independent manliness, "A man's a man for a' that"—these are just a few of Burns' deathless memorials to the deathless things mixed up with man's mortal past.

5. Burns died July 21, 1796, at Mill-hole Brae, Dumfries, Scotland.

6. Principal Sharp, in his life of the poet, "Englishmen of Letters Series," speaks of the big, ugly mausoleum put over him, saying that it bore a long,

rambling epitaph in tawdry Latin. He does not give the epitaph, etc.

(MISS) SARAH SMITH,  
1500 West Avenue, city.

### From Miss Ingram.

1. Robert Burns, born 25th January, 1759.

2. The gratitude of humanity is due him, in that despite his surroundings, he held firm his faith in true manliness and honor. These fine traits are omnipresent in his poetry, and have made immortal his songs.

3. "Bannockburn," for patriotism; "Tam o' Shanter," for wit and humor.

4. "But pleasures are like poppies spread, You seize the flower, its bloom is shed, Or like the snowfall in the river, A moment white—then melts and never returns."

5. He died at Dumfries, his home, and was buried there, with military honors, on the 25th of July, 1796.

MISS INGRAM,  
South Boston, Va.

### From Miss Cralle.

1. The school at Alloway Mill, in Ayrshire, near Ayr. The spelling book, the Bible, Salmon's and Guthrie's Geographical Grammars, Mason's English Collection, and Fisher's English Grammar were among his text-books. Some of his favorite books at this time were "The Life of Hannibal," "Sir William Wallace," "The Spectator," "Pope's Works," "A Select Collection of English Songs," etc.

2. Fifteen. "Peggy" in his memoirs. Burns says he wrote it to accompany a favorite reel of a "bonnie, sweet, sonnie lass" with whom he was in love. The poet also states that "Winter," a "Dirge," is the eldest of his printed pieces. This was written between the ages of nineteen and twenty-three.

3. "Highland Mary" was Mary Campbell, a beautiful girl from the Highlands, the promised bride of Burns. At the time of the engagement she was employed at Collieston, but agreed to give up her place and return home to arrange matters for her marriage. Before her departure she and Burns met (for the last time) in a lovely spot on the banks of the Ayr. Here they loved their hands in the brook, and holding a Bible between them made their solemn vows to each other. The marriage, however, was deferred, her father opposing it. The following year she died from a fever contracted while nursing her brother. Some of Burns' most beautiful lyrics (among them "Highland Mary" and "To Mary in Heaven") are written in memory of her.

4. In Edinburgh Burns was constantly in the society of the most learned men and women of that place. He spent his time as a student of human nature, observing the different types of character and noting the manners of the people with whom he came in contact.

5. Excuse me.

6. In a letter to a friend (Mr. Thompson) Burns writes that he composed the words of "Bannockburn" to the old melody, "Hey, Tuttle Tattle"; this air, according to tradition, being Robert Bruce's march at Bannockburn. The inspiration came to him in his solitary wanderings (on the wilds of Kilmorie), and was written at Dumfries the day after the memorable ride from St. Mary's Isle.

MISS ANNE CRALLE,  
Blackstone, Va.

### From Miss Gravely.

1. Burns attended school at Ayr when six years old. Grammar and arithmetic were the text-books.

2. At a very early age he wrote his first poem—"O, Once I Loved a Bonnie Lass."

3. Mary Campbell, a maid servant, whom Burns met after he was pledged to Jean Armour, whom he afterwards married. She was his inspiration to many beautiful thoughts, expressed in "Highland Mary," "To Mary in Heaven," etc.

4. During his residence in Edinburgh he was made the lion of the season by the witty, the fashionable and the learned, but they looked upon him as a freak of nature. He was entertained by the great on account of his wit, but was dismissed by them to his humble lodgings. On his second visit to Edinburgh he was not so well received, and spent his time in dissipation.

5. "Bannockburn" was composed on horseback while riding in the midst of a tempest over the wildest Galloway moor.

MISS ANNE GRAVELLY,  
Martinsville, Va.

### The Month.

1.—When January's here Snow-men appear.

2.—While February's waiting We'll have come skating.

3.—When March comes this way Breezes are at play.

4.—During April hours Expect sun-showers.

5.—When May flowers hide Search far and wide!

6.—When the year's at June Half the world's in tune.

7.—While July stays Files have curious ways.

8.—When August comes Look out for plums.

9.—While September wears Help get in the pears.

10.—When October grieves Help bind up the sheaves.

11.—Ere November flies You shall see mince pies.

12.—When December's knocking Then hang up your stockings.

MARY N. PRESCOTT.

### Concerning the Newest Coats.

One of the characteristic models of the present season is the coat with the fancy outline. It is popular, too, for the up-to-date woman has been quick to discover that the pointed lower edge adds appreciably to her appearance.

Length of line and, incidentally, contributes to the slender effect which she is so eager to obtain. The linings of the fashionable coats are usually of satin, very soft and lustrous, and well calculated to set off to advantage the material used for the garment. White, gray, mauve and reseda are popular shades for these linings, gray being especially favored owing to the predominance of sape, elephant and smoke among the materials used for winter gowns and millinery. Many modish coats are lined with satin matching the cloth, though of a rather lighter harmonizing tone.

Problem in Girdles.

It is a great annoyance, when perhaps one is dressing in a hurry, to find the girdle that fitted so comfortably yesterday is now so tight that it can be fastened only with the greatest difficulty or possibly not at all. This may be due to various causes—thicker underwear, or sometimes to a trifling lack of indulgence. A young woman who has experienced all these difficulties now makes two girdles exactly alike, except that one is from a half to three-quarters of an inch larger than the other. She says that the time spent in duplicating the girdle is a great saving to the temper.

### Exquisite Color Showing.

The chemist and dyer seems to have had his fling this winter of 1908, for when in the history of dyes has there been such an exquisite showing of color. Each late importation of material seems to have gained more softness, for softness it is that marks the present color scheme. The colors are so soft and delicate, and the shades are so subtle, that the brown is cold or warm, it is dusky; the green is touched with bronze; the grays have all been dulled with smoke; there's a haze over the purples from the faintest lavender to the darkest plum color; red isn't red, it's Catawba, and the very blue's translucent. There is cloth of gold and silver so deftly interwoven with color as to have lost the glittering harshness of the evening colors of this year are quite beyond the pastel shades of other seasons. They are fairly evanescent.

### Chasuble Idea.

Gilbert Brat has adapted for small girls the chasuble idea, and makes it up in taupe cashmere. Its straight front and back confined by a loosely dropping belt, and the breadth of the chasuble across the shoulders very extreme. Indeed, its sleeve is fitted into it giving the effect of a big armhole, and gumpie and undersleeves in taupe-colored tulle over white, with white at the throat. Cherish shows for twelve-year-old girls gowns in plaids and checks in black and white with empire green sashes, and for parties such a charming model in pink liberty satin on empire lines, which has a broad brettele of the same hanging loosely on each side of the front and back, and weighted with passementerie balls and tassels, while its long, close sleeves are of pink tulle, the full gumpie shirred up over a chemise of white.

### February Fashion Hints

Appreciably there is more fullness around the hem or skirts than in the early winter. The silhouettes remain, and the length outline is clearly revealed, but it is now possible to walk without a jerking motion.

A novelty pendant discloses a diamond-encrusted miniature depending from a thread-like platinum chain powdered with diamond dust. The result is indescribably brilliant and delicate.

Charming evening gowns have a courage and sleeve embroidery in iridescent crystal beads matching in shade the color of the satin or crepe of which the gown is made. The foundation for the embroidery is tulle, and a pretty finish is a fringe of tiny bead tassels.

Silk fibre laces are much in vogue for long-sleeved underbodices worn with reception gowns that have a jumper or soft, satin chamoise or shoulder bands forming short kimono-like oversleeves. Shoulder bands are made of beautifully embroidered chiffon that matches, or blends in harmoniously with the material of the frock. Oriental embroidery is very much used, and is lovely.

Slippers to match the various toilets are a fad of the hour. They are made from a piece of the gown with which they are to be worn, and are a pretty accessory preserving the harmony of color and detail in a dainty toilet.

The raising of long, narrow skirts sufficiently to have them escape the soil of the streets has brought embroidered hose into popularity. Along with these has come the necessity for guarding against exposure to cold by putting on first a flesh-colored stocking of silk, over which the emerald-colored affair may be drawn and worn with impunity. Such ornamental hose would be matched carefully to the slipper and the dress with which they are worn.

Jabots are becoming more important in size and length, many now reaching nearly to the waist line. The daintiest of these are fashioned from Mechlin tulle, but are very perishable and quickly tumbled beyond repair.

To wear with these jabots are the long waist frills which fall entirely over the hand. These frills are becoming, that although the fashion is not a practicable one, it is still a noticeable feature of the new gowns.

Golden Keys.

A bunch of golden keys is mine. To make each day with gladness shine.

"Good-morning," that's the golden key That unlocks every day for me. When evening comes, "Good-night," I say.

And close the door of each glad day. When at the table, "If you please," I take from off my bunch of keys.

When friends do anything for me, I use the little "Thank you" key. "Excuse me," "Beg your pardon," too, When by mistake some harm I do; Or, if unkindly harm I've given, With "Forgive me," I shall be forgiven.

On a golden ring these keys I'll bind; This is its motto, "Be ye kind." I'll often use each golden key, And then a child polite I'll be.

Selected.

### When Sewing on Buttons.

When sewing on a button, why not put the knot on the right side of the material? It is covered by the button, and the thread is hidden. If the knot is on the under side, and besides this, friction against the knot will sometimes wear it off; while, if the wrong side of the material is perfectly smooth, the button is likely to stay in place.

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